



No. 2989<sub>g</sub>

# BÉRIOT

## Violin-Konzert No. 5

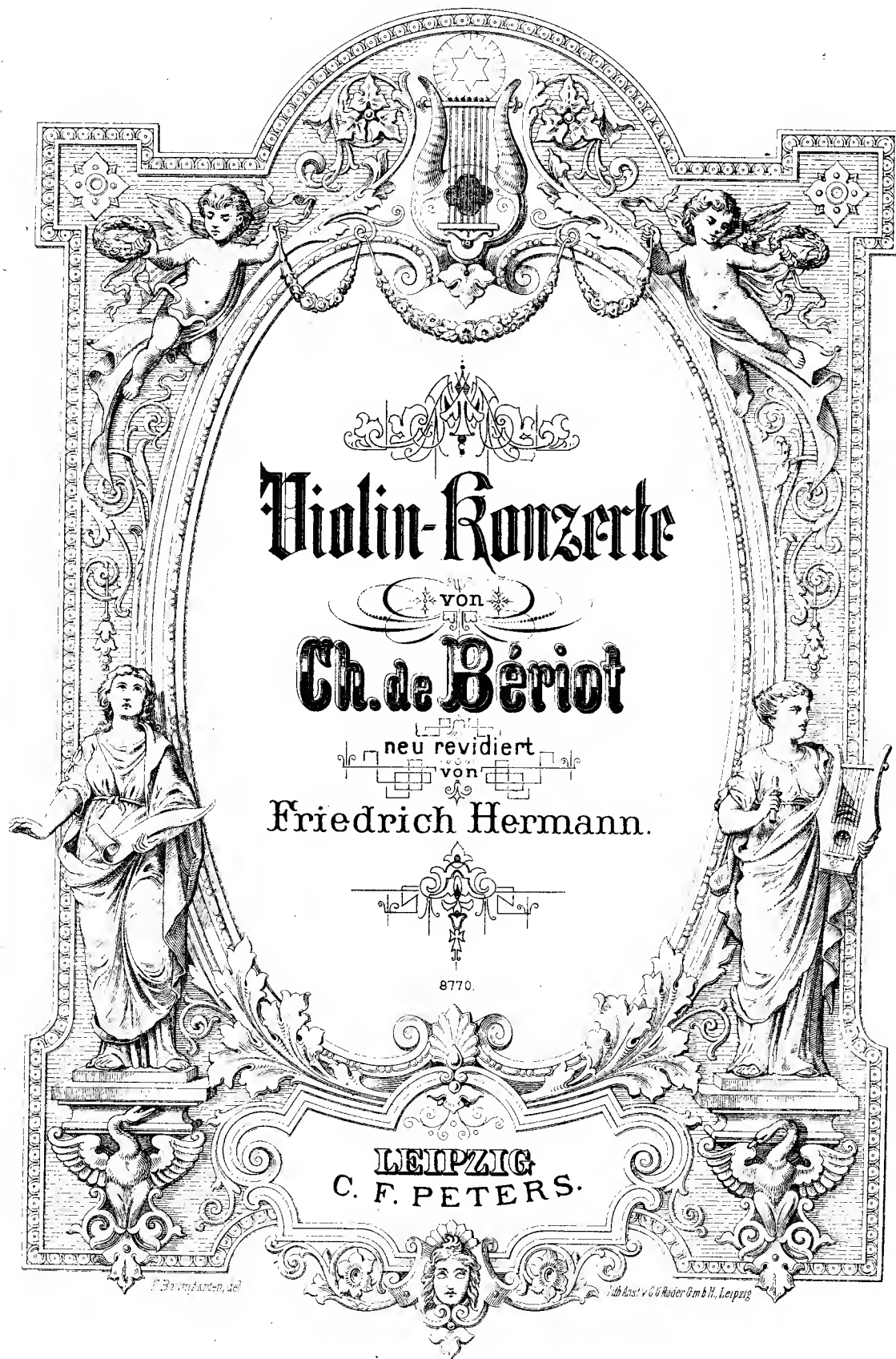
D dur — Ré majeur — D major

Opus 55

(Hermann)



Edmund Eschweiler



CONCERTO N<sup>o</sup> 5.

Ch. de Bériot, Op. 55.

VIOLINO. *Allegro moderato. pizz.*

PIANO. *Allegro moderato.*

*p*

*arco cresc. f*

*cresc.*

*tr*

*p*

*cresc.*

*vi =*

*p*

*p*

*p*

*cresc.*

*cresc.*

*f*

*f*

*sempre f*

*sempre f*

*f*

*de*


*Ped.* \*



First system of musical notation. The top staff is a single melodic line with dynamics *ff*, *ff*, and *pizz.* The bottom staff is a piano accompaniment with chords and arpeggios, marked with *ff*, *f*, *ff*, *f*, and *p*. There are asterisks (\*) below the piano staff at measures 2 and 4.



Second system of musical notation. The top staff continues the melody with *pizz.* and *pp* markings. The bottom staff features a more active piano accompaniment with *pp* markings.



Third system of musical notation. The top staff begins with a *Solo.* marking and *f arco* instruction. The bottom staff has a piano accompaniment marked *p*.



Fourth system of musical notation. The top staff includes a trill (*tr*) and a forte (*f*) marking. The bottom staff continues the piano accompaniment.



Fifth system of musical notation. The top staff features a *dolce* marking. The bottom staff has a piano accompaniment marked *p*.

*sost.* **A**

*sul G*

## B

First system of musical notation for section B. The top staff (treble clef) features a melodic line with triplets and a *leggero* marking. The bottom staff (bass clef) provides harmonic support with chords and a *mf* marking. The key signature has two sharps (F# and C#).

Second system of musical notation for section B. The top staff continues the melodic line with a *f* marking. The bottom staff features a complex rhythmic pattern with many sixteenth notes and a *p* marking.

Third system of musical notation for section B. The top staff has a melodic line with a *f* marking. The bottom staff continues the complex rhythmic pattern with a *p* marking.

First system of musical notation for section C. The top staff begins with a *con grazia* marking. The bottom staff features a melodic line with a *p* marking.

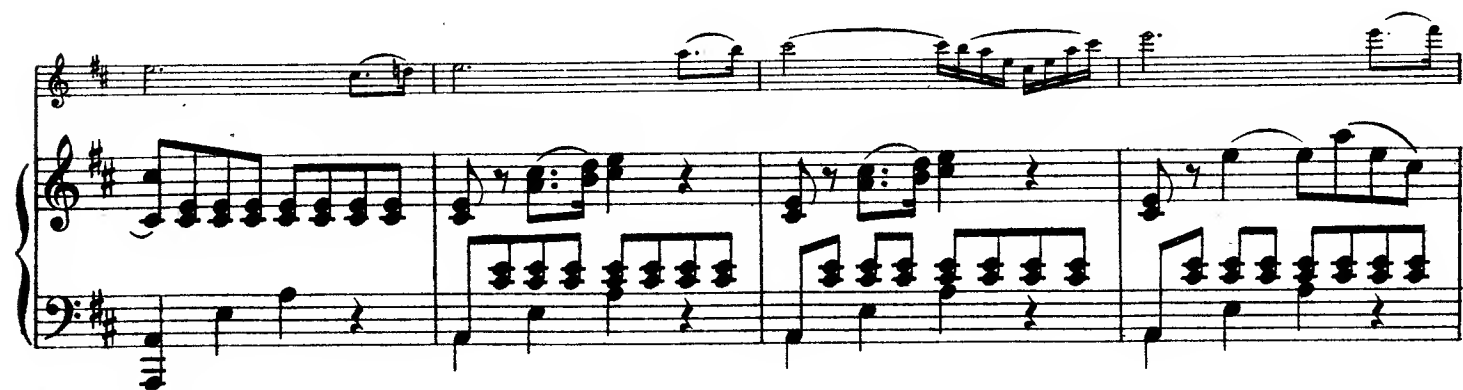
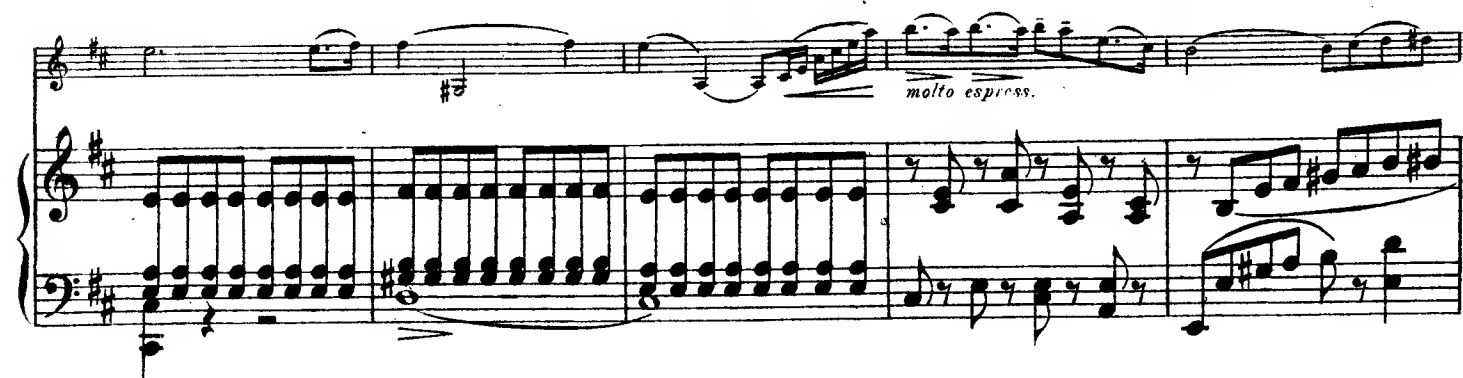
Second system of musical notation for section C. The top staff features a melodic line with a *f* marking. The bottom staff continues the melodic line with a *p* marking.



*rall.* **D** *a tempo*  
*espress.*  
*a tempo*  
*rallent.* *p*



*molto espress.*



**E**



First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a rapid sixteenth-note pattern in the first measure, followed by a melodic line. The left hand provides a steady accompaniment with eighth and sixteenth notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with some grace notes. The left hand has a more active role with eighth-note patterns. The instruction *più espr.* (more expressive) is written above the right hand in measure 7.

Third system of musical notation, measures 9-12. The right hand has a series of chords and eighth notes. The left hand has a steady eighth-note accompaniment. The instruction *F leggiero* (Forte, light) is written above the right hand in measure 9. The instruction *pizz. arco* (pizzicato then arco) is written above the right hand in measures 9, 10, 11, and 12. The dynamic *p* (piano) is written below the left hand in measure 9.

Fourth system of musical notation, measures 13-16. The right hand has a series of chords and eighth notes. The left hand has a steady eighth-note accompaniment. The instruction *pizz. arco* is written above the right hand in measure 13. The instruction *rallent.* (ritardando) is written below the right hand in measure 14. The instruction *a tempo* is written above the right hand in measure 15. The instruction *pizz. arco* is written above the right hand in measures 15 and 16.

Fifth system of musical notation, measures 17-20. The right hand has a series of chords and eighth notes. The left hand has a steady eighth-note accompaniment. The instruction *G* is written above the right hand in measure 17. The instruction *ff con fuoco* (fortissimo with fire) is written below the right hand in measure 18. The dynamic *f* (forte) is written below the left hand in measure 19.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of one sharp (F#). The melody in the upper staff is a continuous eighth-note pattern. The piano accompaniment in the lower staff consists of chords and single notes.

Second system of musical notation, measures 5-8. The melody continues with eighth-note patterns. The piano accompaniment features a sustained chord in the left hand and moving lines in the right hand. Dynamics include *f dolce* and *dolce*.

Third system of musical notation, measures 9-12. The melody continues with eighth-note patterns. The piano accompaniment features a sustained chord in the left hand and moving lines in the right hand. Dynamics include *f dolce*, *mf*, and *pp*.

Fourth system of musical notation, measures 13-16. The melody continues with eighth-note patterns. The piano accompaniment features a sustained chord in the left hand and moving lines in the right hand. A large 'H' is written above the staff in measure 14.

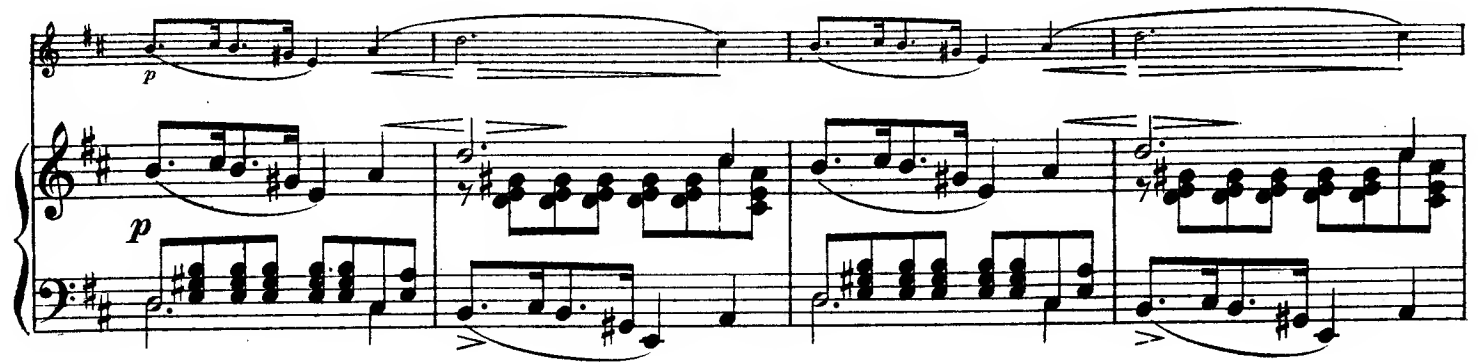
Fifth system of musical notation, measures 17-20. The melody continues with eighth-note patterns. The piano accompaniment features a sustained chord in the left hand and moving lines in the right hand. Dynamics include *cresc.* and *f*.

The musical score is arranged in four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The vocal line features a melodic line with slurs and accents. The piano accompaniment consists of chords and single notes in both hands.
- System 2:** Similar to the first system, with a continuous vocal melody and piano accompaniment.
- System 3:** The vocal line begins with a fermata and a dynamic marking of *mf*. The piano accompaniment includes a *f* dynamic marking. A first ending bracket labeled "I" spans the final measures of this system.
- System 4:** The vocal line includes the instruction *con furia*. The piano accompaniment features a *p* dynamic marking and sustained chords.
- System 5:** The vocal line is marked *Tutti* and includes trills (*tr*). The piano accompaniment is marked *f* and includes trills (*tr*).



First system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and trills (tr).



Second system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and trills (tr). Dynamics include *p* (piano).



Third system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and trills (tr). Dynamics include *f* (forte) and *cresc.* (crescendo).



Fourth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and trills (tr). Dynamics include *ff* (fortissimo).



Fifth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and trills (tr). Dynamics include *p* (piano) and *dimin.* (diminuendo).

Adagio. *Tutti* Solo *dolce*

Adagio. *p*

*espr.*


*molto espressivo* **K** *f* *p* *tremolo* *fp*

*pp* *poco* *a* *pp* *poco* *a*

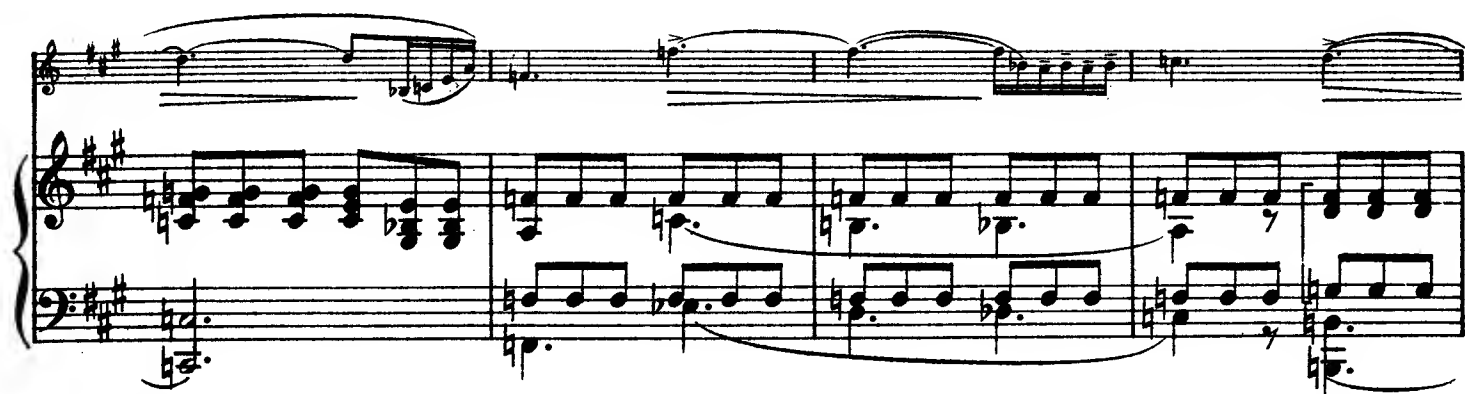
This musical score is for a piano and violin duo. It begins with a tempo marking of 'Adagio' and a 'Tutti' section. The piano part starts with a piano (*p*) dynamic. The violin part has a 'Solo' section marked 'dolce'. The score includes various dynamics such as *p*, *pp*, *f*, and *fp*, as well as articulations like *espr.* (espressivo), *tremolo*, and *poco*. A key signature change is indicated by a 'K' symbol. The score is published by Edition Peters.



First system of musical notation. The top staff features a melodic line with a crescendo marked "poco cresc." and a forte dynamic "f". The bottom staff provides a harmonic accompaniment, also marked "poco cresc." and "f".



Second system of musical notation. The top staff begins with a melodic line marked "L" (Lento). The bottom staff continues the accompaniment.



Third system of musical notation. The top staff continues the melodic line. The bottom staff features a more active accompaniment with eighth notes.



Fourth system of musical notation. The top staff includes markings for "dolce", "espr.", and "dim.". The bottom staff includes "espr." and "trem." (tremolo) markings.



Fifth system of musical notation. The top staff includes markings for "M" (Moderato), "pp", and "sempre p". The bottom staff includes "dim.", "pp", and "espr." markings.



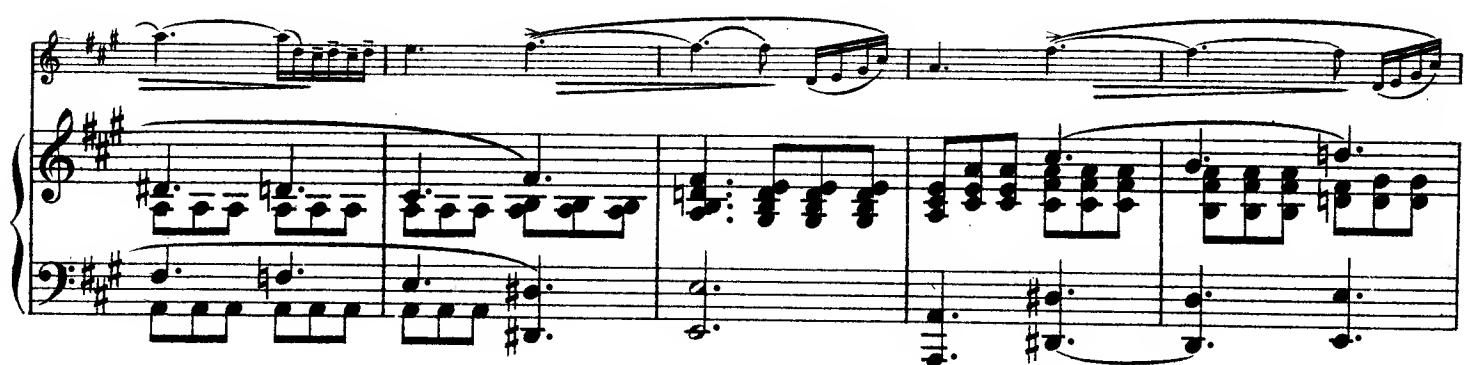
First system of musical notation. The upper staff features a melodic line with eighth and sixteenth notes. The lower staves provide harmonic support with chords and moving lines. Performance markings include *espr.* (expressive) and *trem.* (tremolo).



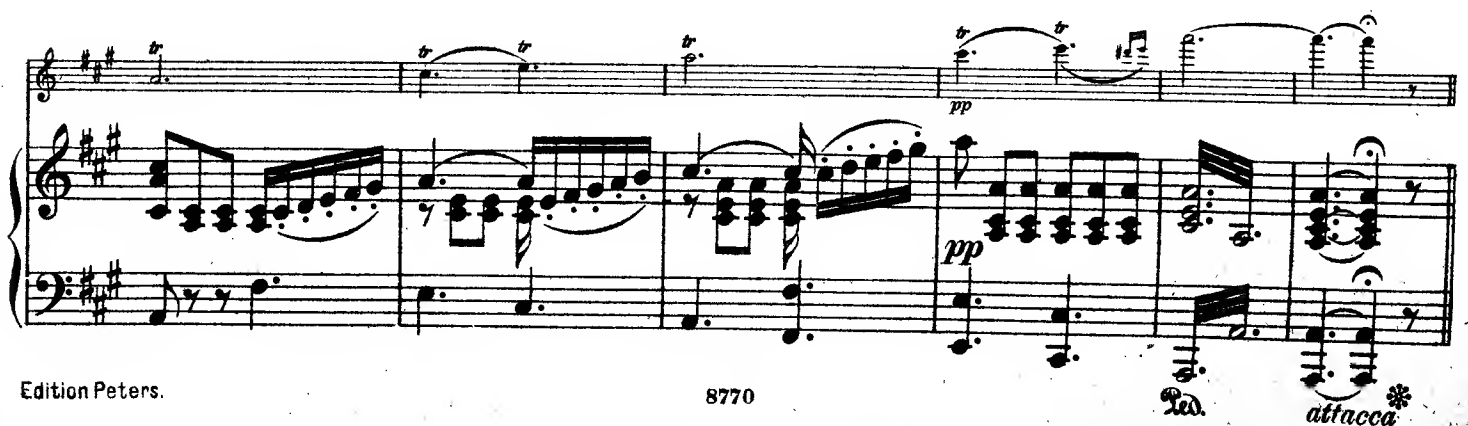
Second system of musical notation. The upper staff continues the melodic development. The lower staves show complex chordal textures. Performance markings include *col 8va ad libitum.* (colored 8va ad libitum) and *espr.* (expressive).



Third system of musical notation. The upper staff begins with a large 'N' marking. The lower staves feature a steady eighth-note accompaniment. Performance markings include *dolce* (dolce).



Fourth system of musical notation. The upper staff continues the melodic line. The lower staves maintain the eighth-note accompaniment with some harmonic shifts.



Fifth system of musical notation. The upper staff features a melodic line with trills. The lower staves show a more active accompaniment. Performance markings include *pp* (pianissimo) and *attacca* (attacca).



Allegro.

Allegro.

Tutti.

*p**cresc.**cresc.*

Solo.

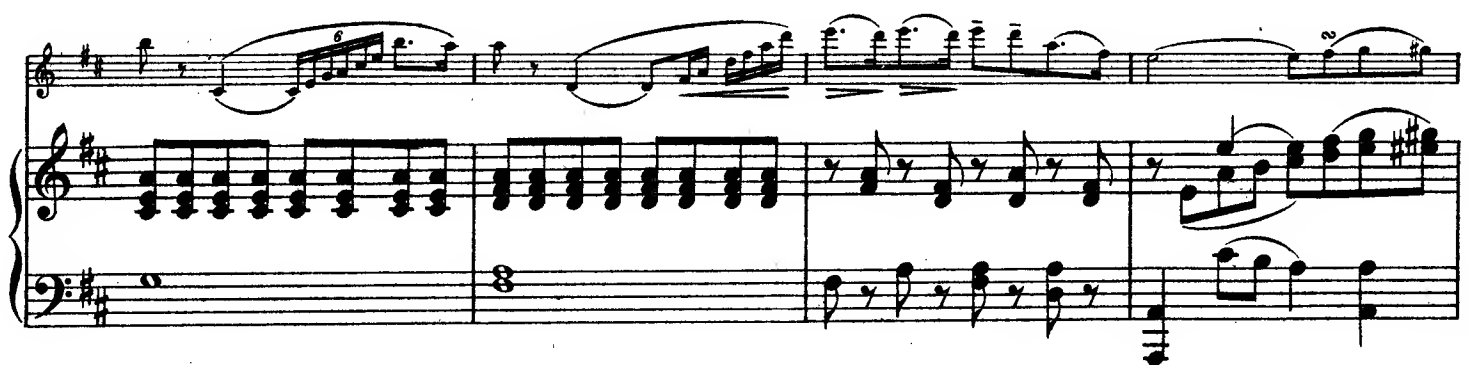
*p*



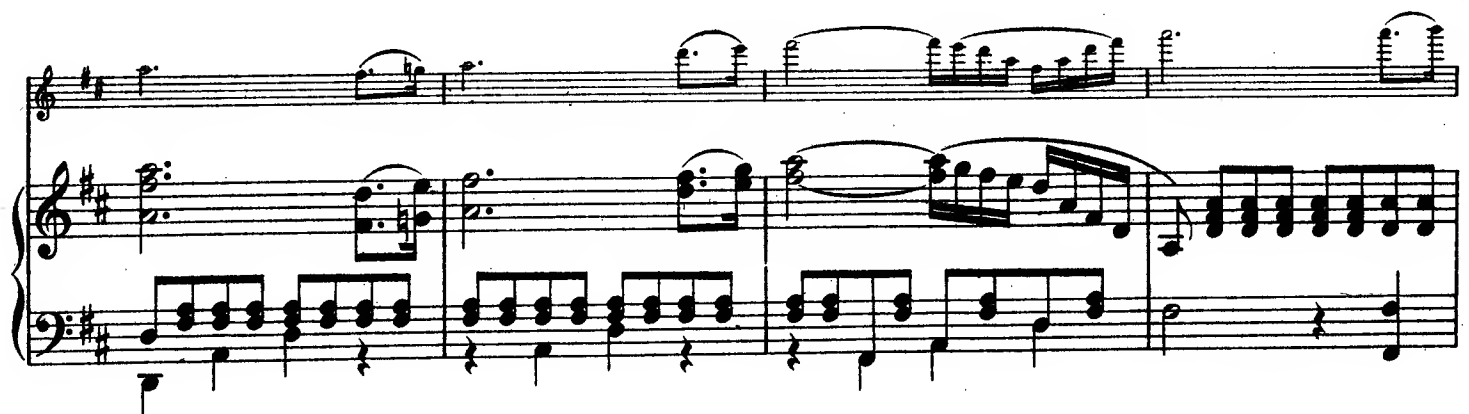
The first system of musical notation consists of a single treble staff and a grand staff (treble and bass). The treble staff contains a melodic line with various ornaments and a trill. The grand staff features a complex accompaniment with many sixteenth and thirty-second notes, including triplets and slurs.



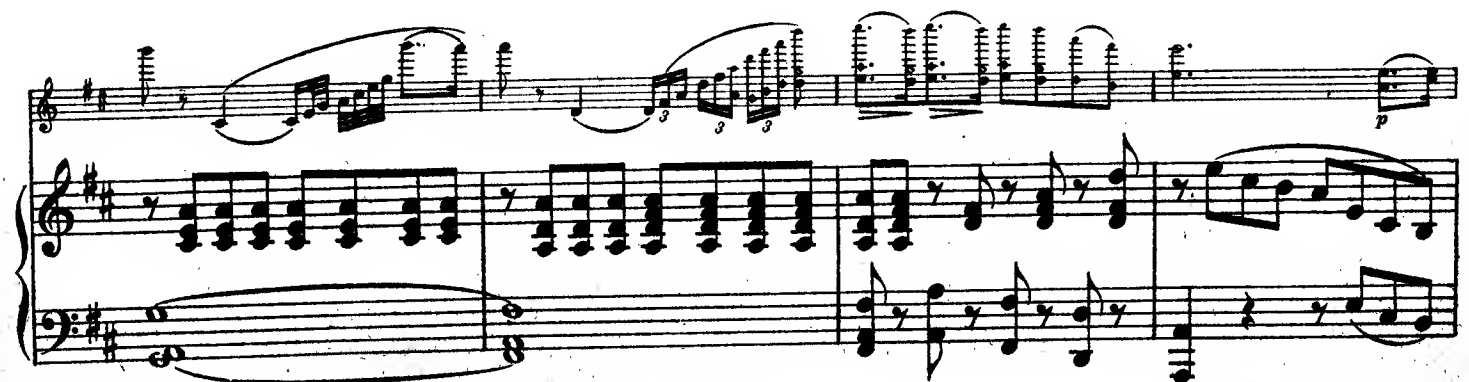
The second system begins with a measure marked with a '0' and the word 'dolce'. The treble staff has a melodic line with a slur. The grand staff has a piano accompaniment marked with a 'p' (piano) dynamic, featuring dense chords in the right hand and a simpler bass line.



The third system continues the musical piece. The treble staff has a melodic line with a slur. The grand staff features a piano accompaniment with dense chords in the right hand and a bass line that includes a triplet of eighth notes.



The fourth system shows the continuation of the melody and accompaniment. The treble staff has a melodic line with a slur. The grand staff features a piano accompaniment with dense chords in the right hand and a bass line with a triplet of eighth notes.



The fifth system concludes the page. The treble staff has a melodic line with a slur. The grand staff features a piano accompaniment with dense chords in the right hand and a bass line with a triplet of eighth notes.

P

*legato sostenuto*

*molto espress.*

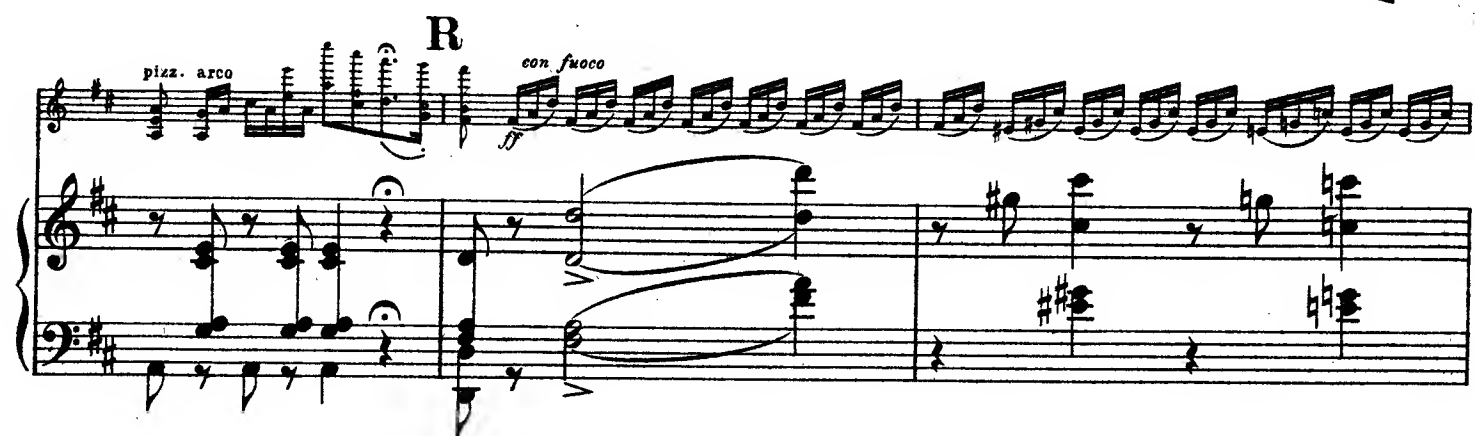
*largamente*

*pizz. arco pizz. arco pizz. arco*

*pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco*



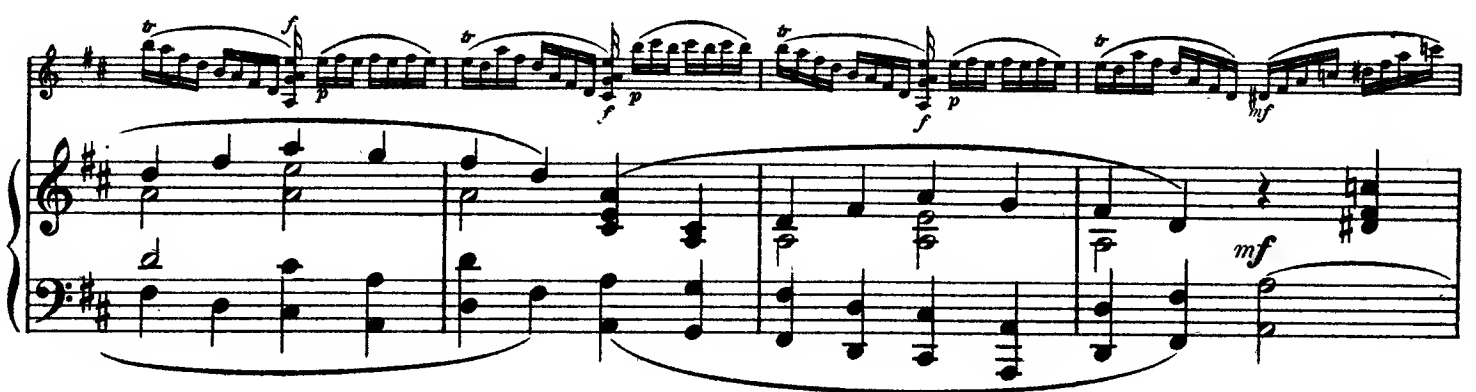
First system of musical notation. The top staff features a series of rapid sixteenth-note passages, alternating between *pizz.* (pizzicato) and *arco* (arco) markings. The bottom staff provides a harmonic accompaniment with chords and moving lines in both treble and bass clefs.



Second system of musical notation. The top staff begins with a *pizz. arco* marking, followed by a section marked *con fuoco* (with fire) in *ff* (fortissimo) dynamics. The bottom staff features a large, sustained chord in the bass, with the treble staff providing a melodic line.



Third system of musical notation. The top staff continues with rapid sixteenth-note passages, marked *f* (forte) and *p dolce* (piano dolce). The bottom staff features a melodic line in the treble and a harmonic accompaniment in the bass, marked *dolce* (dolce).



Fourth system of musical notation. The top staff features rapid sixteenth-note passages, marked *f* (forte) and *p* (piano). The bottom staff features a large, sustained chord in the bass, with the treble staff providing a melodic line, marked *mf* (mezzo-forte).



Fifth system of musical notation. The top staff features rapid sixteenth-note passages, marked *p grazioso* (piano grazioso). The bottom staff features a melodic line in the treble and a harmonic accompaniment in the bass, marked *pp* (pianissimo).

**S**

*mf cresc.*

*cresc.*

*riten.*

*a tempo*

*f*

*riten.*

*f a tempo*

*f*

*val*

*alio*

**T**

*con furia*

*rall.*

*a tempo*



*leggiere*

*p*



*ff*

*accelerando*

*ff*

*accelerando*



*ff*



*f*







# MUSIK FÜR VIOLINE UND KLAVIER.

## PROGRESSIV GEORDNET.

| No.     | Leicht.   | No.      | Mittelschwer.  | No.     | Schwer.  |
|---------|---|----------|--|---------|--|
|         | <i>Erste bis dritte Stufe.</i>  |          | <i>Vierte und fünfte Stufe.</i>  |         | <i>Sechste und siebente Stufe.</i>                 |
|         | <b>A. Solostücke und Sonaten.</b>   |          | <b>A. Solostücke und Sonaten.</b>  |         | <b>A. Solostücke und Sonaten.</b>                  |
| 2057    | Bach, Inventionen (Grütters).   | 292/33   | Bach, 6 Sonaten (David), 2 Bände.  | 3226    | Alte Meister des Violinspiels (Schering).          |
| 149     | Beethoven, Op. 17 Horn-Sonate F (Hermann).  | 282a/33a | — Dieselben (Schreck).   | 2474    | Bach, Chaconne Dm.                                 |
| 18b     | — Rondo und Variationen (David).  | 236      | — Suite, Sonate und Fuge.  | 228a/b  | — 6 Solo-Sonaten mit Klavier.                      |
| 3075a/b | David, Op. 30 Bunte Reihe (Moser), 2 Bände.   | 2846     | Corelli, Folies d'Espagne (Hermann).   | 2078    | Becker, A., Op. 20 Adagio.                         |
| 1906    | Goltermann, Op. 13 Deux Pièces de Salon.  | 3076a/b  | David, Die hohe Schule des Violinspiels (Hermann).                                     | 189b    | Beethoven, 2 Romanzen (Wilhelmj).                  |
| 2475a/b | Händel, 6 Sonaten (Sitt), 2 Bände.  | 1340     | Grieg, Op. 8 Sonate I F.   | 13a     | — Sämtliche Sonaten (David).                       |
| 2948    | Hauptmann, Op. 10, 3 Sonatinen (Hermann).   | 287      | Hauptmann, Op. 5, 3 Sonaten (Hermann).   | 3031    | — Dieselben (Joachim).                             |
| 1498a/b | Hanser, Lieder ohne Worte, 2 Bände.   | 288      | — Op. 23, 3 Sonaten (Hermann).   | 2637a/c | Bériot, Airs variés, 3 Hefte.                      |
| 190     | Haydn, Sämtliche Sonaten (David).   | 2730     | Leclair, Sarabande und Tambourin.  | 2990    | — Op. 100 Scène de Ballet.                         |
| 2247    | Hermann, Kleine Vortragsstücke.   | 3250a/b  | Moszkowski, Op. 82 Vier Stücke, 2 Hefte.   | 1818    | Ernst und Prume, Elégie, Mélancoïie.               |
| 2229a/c | Hofmann, Op. 128 Drei Konzertinos (1.—3. Lage).   | 14       | Mozart, Sonaten (Hermann).   | 2279    | Grieg, Op. 13 Sonate II G.                         |
| 1732    | Mendelssohn, Op. 4 Sonate Fmoll (Hermann).  | 3315     | — Dieselben (Schnabel u. Flesch).  | 2414    | — Op. 45 Sonate III Cm.                            |
| 2695    | Mozart, Sätze aus Jugend-Sonaten (Hermann).   | 2878     | Nene Meister des Violinspiels (Sitt).  | 2667a   | Hanser, Op. 43 Ungarische Rhapsodie.               |
| 156a    | Schubert, Op. 137, 3 Sonatinen (David).   |          | 1. Ernst, Elégie. 2. Smetana, Aus der Heimat.  | 3497    | Mahler, Adagietto a.d.5. Symph. (Wittenbecher).    |
| 2747a/c | Sitt, Op. 62, 3 Sonatinen.  |          | 3. Grieg, Allegretto aus der Fdur-Sonate.  | 2786    | Nováček, Perpetuum mobile Dm.                      |
| 2643    | Sonatinen-Album (Hermann).  |          | 4. Moszkowski-Sarasate, Guitarre. 5. Hanser, Rhapsodie hongroise. 6. Sitt, Albumblatt. | 1990    | Paganini, 4 Kompositionen (Becker).                |
|         | 1. Hauptmann, Op. 10 No. 1 Sonatine C.  |          | 7. Vieuxtemps, Ballade. 8. Sinding, Adagio aus der Suite Op. 10.                       | 2658a/e | Raff, Fünf Sonaten.                                |
|         | 2. Weber, Sonatine No. 1 F. 3. Schubert, Op. 137 No. 1 Sonatine D. 4. Dussek, Op. 20 No. 4 Sonatine A. 5. Haydn, Sonate No. 1 G. 6. Mozart, Sonate No. 6 G. 7. Bach, Arie: Mein gläubiges Herz. 8. Händel, Largo. 9. Martini, Gavotte. 10. Becherini, Menuett. 11. Haydn, Serenade. 12. Mozart, Ave verum. 13. Schumann, Abendlied.                                 | 3373     | Raff, Op. 85 No. 3 Kavatine (Sitt).  | 1094    | Rode, Op. 10 Air varié G (Hermann).                |
| 191     | Weber, Sämtliche Sonaten (David).   | 3383     | Raff, Vieuxtemps, Wienlawski, Kavatine, Réverie, Legende.                              | 156b    | Schnbert, Duos (David).                            |
|         | <b>B. Unterhaltungsmusik.</b>   | 2666     | Schumann, Op. 73 Phantasiestücke.  | 2368    | Schnmann, Op. 131 Phantasie C (Hermann).           |
|         | (Bearbeitungen.)  | 2867     | — 2 Sonaten.   | 2477    | Sinding, Op. 10 Suite Am.                          |
| 2921    | Grieg, Op. 6, 4 Humoresken (Sitt).  | 2826     | Sinding, Op. 27 Sonate E.  | 2827    | — Op. 30 Romanze Em.                               |
| 2484    | — Op. 12 Lyrische Stücke (Sitt).  | 3134     | — Op. 78 Cantus doloris.   | 3059    | — Op. 73 Sonate Fdur.                              |
| 2683    | — Op. 28, 4 Albumblätter (Sitt).  | 3135     | — Op. 79 Zwei Romanzen.  | 3006    | Stojowski, Op. 20 Romanze.                         |
| 2664    | — Auswahl aus Op. 38 Lyrische Stücke (Sitt).  | 2839     | Sitt, Op. 39, 6 Albumblätter.  | 3318    | Tartini, Teufels- und Gmoll-Sonate (Saurst).       |
| 2665    | — Auswahl aus Op. 43 u. 47 Lyrische Stücke (Sitt).  | 2215     | Sjögren, Op. 19 Sonate Gm.   |         | Vieuxtemps (neue Ausgabe von E. F. Arbós):         |
| 2920    | — Auswahl aus Op. 57 u. 65 Lyrische Stücke (Sitt).  | 2634a/b  | Smetana, Aus der Heimat (Sitt), 2 Hefte.   | 3320    | — Op. 11 Fantaisie-Caprice.                        |
| 1831a/b | Haydn, 6 Symphonien (Hermann), 2 Bände.   | 2499     | Spohr, Op. 135 No. 1 Barkarole (Hermann).  | 3321    | — Op. 22 Morceaux de Salon.                        |
| 1089    | Jansa, Op. 75 Der junge Opernfreund.  | 1099a    | Tartini, 3 Sonaten.  | 3321a   | — Op. 22 No. 3 Réverie.                            |
| 2129    | Jensen, Op. 17 Wanderbilder (Hüllweck).   | 1099c    | — 2 Sonaten.   | 2680    | — Op. 35 Fantasia appassionata.                    |
| 1413a/d | Klassische Stücke aus Werken berühmter Meister.   | 2682a    | Vieuxtemps, Op. 43 Suite (Arbós).  | 2681    | — Op. 38 Ballade und Polonaise.                    |
| 729c    | 32 Marsch- und Tanzmelodien. (Hermann.)   |          |  |         | Wienlawski (neue Ausgabe von Henri Marteau):       |
|         | Meister für die Jugend (Hermann)  |          |  | 3290/91 | — Op. 4 Polonaise, Op. 12 Zwei Mazurkas.           |
|         | — Band I. Haydn, Mozart.  |          |  | 3292    | — Op. 16 Scherzo-Tarantelle.                       |
| 2726    | — Band II. Beethoven, Schubert.   |          |  | 3293    | — Op. 17 Legende.                                  |
| 2727    | — Band III. Mendelssohn, Schumann.  |          |  | 3294    | — Op. 19, 2 Mazurkas (Obertass et Dudziars).       |
| 1734    | Mendelssohn, 36 Lieder ohne Worte (Hermann).  |          |  | 3295    | — Op. 21 Polonaise brillante.                      |
| 1786    | — 5 Ouvertüren.   |          |  | 3297    | — Kuyawiak. Mazurka.                               |
| 892     | Mozart, 7 Ouvertüren (Hermann).   |          |  |         | <b>B. Konzerte.</b>                                |
| 2028a/b | Opern-Album (Hermann), 2 Bände.   |          |  |         | Bach, Konzert No. 1 Am. (Hermann).                 |
|         | Band I. 1. Mozart, Don Juan. 2. Figaro. 3. Zauberflöte. 4. Beethoven, Fidelio. 5. Weber, Freischütz. 6. Mendelssohn, Sommernachts-traum. 7. Wagner, Tannhäuser. 8. Lohengrin. Band II. 1. Bizet, Carmen. 2. Boieldieu, Die weiße Dame. 3. Flotow, Martha. 4. Donizetti, Die Regiments-tochter. 5. Nicolai, Die lustigen Weiber. 6. Verdi, Rigoletto. 7. Troubadour. | 393      | Beethoven, 5 berühmte Ouvertüren.  | 229     | — Konzert No. 2 E (Hermann).                       |
| 729b    | 41 Opern-melodien (Hermann).  | 1936a/b  | — Op. 18, 6 Quartette (Hermann), 2 Bände.  | 230     | — Konzert Gm. (Schreck).                           |
| 3299    | Ouvertüren-Album (Hofmann)  | 1337     | — Op. 20 Septett (Hermann).  | 3069    | Beethoven, Op. 61 Konzert D (Wilhelmj).            |
|         | 1. Don Juan. 2. Hochzeit des Figaro. 3. Egmont. 4. Fidelio. 5. Freischütz. 6. Jubel-ouvertüre. 7. Fingalhöhle. 8. Ruy Blas. 9. Lustige Weiber. 10. Meistersinger.   | 2174     | — Op. 8 Serenade (Hermann).  | 189a    | Bériot, Konzert No. 1, 2, 7, 9, 3, 4, 5, 6, 8, 10. |
| 2267    | Schnbert, 12 ausgewählte Lieder (Sitt).   | 2229a/b  | — Symphonien No. 1—9 (Sitt).   | 1494    | Bruch, Op. 26 Konzert Gm.                          |
| 3471    | — Op. 33 Deutsche Tänze (Sitt).   | 3198     | Bizet, Carmen-Phantasie.   | 3073    | David, Op. 35 Konzert No. 5 Dm. (Hermann).         |
| 2371    | Schumann, 15 ausgewählte Lieder (Sitt).   | 1917     | Chopin, 8 Nocturnes (Hermann).   | 2850    | Ernst, Op. 23 Konzert Fism. (Hilt).                |
| 2370a   | — 12 ausgewählte Stücke (Sitt).   | 2128     | Field, 10 ausgewählte Nocturnes (Hermann).   | 1091a/d | Krentzer, 4 Konzerte (Hermann).                    |
| 2370b   | — 12 ausgewählte Stücke aus Op. 68 (Sitt).  | 2646     | Grieg, Op. 19 No. 2 Norw. Brautzug (Hermann).  | 2967a/f | Leclair, 6 Konzerte (Herwegh).                     |
| 2372    | — Op. 113 Märchenbilder (Hermann).  | 2647     | — Op. 35, 4 norwegische Tänze (Sitt).  | 2642    | Lipinski, Op. 21 Concert militaire D (Hermann).    |
| 2724    | Violin-Album. 30 populäre Stücke (Hermann).   | 2493     | — Op. 46 Peer Gynt-Suite I (Sitt).   | 1731a   | Mendelssohn, Op. 64 Konzert Em. (Flesch).          |
| 729a    | 60 Volksmelodien (Hermann).   | 3099     | — Op. 65 No. 6 Hochzeitstanz (Sitt).   | 2962    | Molière, Op. 21 Konzert No. 5 Am. (Sitt).          |
| 394     | Weber, 5 Ouvertüren.  | 2176a    | — Brautzug, Karneval (Saurst).   | 2193a/d | Mozart, 4 Konzerte (Marteau).                      |
| 2800    | Weihnachts-Album (Hermann).   | 2176b/c  | — Lieder (Saurst), 2 Bände.  | 1991a   | Paganini, Op. 6 Konzert No. 1 Es. (Flesch).        |
|         |   | 2167     | Moszkowski, Op. 12 Spanische Tänze (Scharwenka).                                       | 3112    | Reger, Op. 101 Konzert A.                          |
|         |   | 2629     | — Op. 45 No. 2 Guitarre (Sarasate).  | 1095a/f | Rode, 6 Konzerte (Hermann).                        |
|         |   | 2905     | — Op. 55, 4 polnische Volkstänze (Sitt).   | 1339    | Rubinstein, Op. 46 Konzert G.                      |
|         |   | 1333     | Mozart, 4 Symphonien (Hermann).  | 2976    | Sinding, Op. 60 Konzert No. 2 D.                   |
|         |   | 1110a/b  | Salon-Album, 2 Bände.  | 1098a/c | Spohr, 3 Konzerte (David).                         |
|         |   | 2274     | Schnbert, Symphonie C (Sitt).  | 1098d   | — Op. 47 Konzert No. 8 (Gesangsszene) Am.          |
|         |   | 2275     | — Symphonie Hm. [Unvollendete] (Sitt).   | 1098e/g | — 3 Konzerte.                                      |
|         |   | 2369a/d  | Schumann, 4 Symphonien (Sitt).   | 2823a/h | Viotti, Konzert No. 20 D, 24 Hm. (Hermann).        |
|         |   | 1449     | Strass-Album. Beliebteste Tänze von Johann, Josef und Eduard Strauss, 8 Bände.         | 1100a/d | — Konzert No. 22, 23, 28, 29 (Hermann).            |
|         |   | 3440     | Snappé, 6 Ouvertüren.  | 3324    | Vieuxtemps, Op. 10 Konzert No. 1 E (Arbós).        |
|         |   |          | Wagner, Ouvertüren und Vorspiele (Sitt).   | 2574    | — Op. 19 Konzert No. 2 Fism. (Arbós).              |
|         |   |          | Holländer, Tannhäuser, Lohengrin, Tristan n. Isolde, Meistersinger, Parsifal.          | 3322    | — Op. 31 Konzert No. 4 Dm. (Arbós).                |
|         |   |          | — 11 Phantasien (Sitt).  | 3323    | — Op. 37 Konzert No. 5 Am. (Arbós).                |
|         |   |          | 7 Paraphrasen (Sinding).   | 3296    | Wienlawski, Op. 22 Konzert Dm. (Marteau).          |

MOZART  
SONATEN FÜR KLAVIER UND VIOLINE.  
NEUE AUSGABE VON SCHNABEL UND FLESC. No. 3315.